

OSZDY OSBOURNE/RANDY RHOADS TRIBUTE

GUITAR/VOCAL

Authorized Edition

guitar
FOR THE PRACTICING MUSICIAN

OSZDY OSBOURNE RANDY RHOADS TRIBUTE

Transcribed by Wolf Marshall



NOTE-FOR-NOTE TRANSCRIPTIONS



OZZY OSBOURNE

RANDY RHODES

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Randy Rhoads Tribute

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He left behind a precious few gems of guitar wizardry. His innovations, techniques and trademark approaches defined the sound of heavy guitar in the '80's and created a sphere of influence that continues to be felt today. Randy Rhoads' legacy and contribution to music have been well documented and acknowledged, but what has been conspicuously missing is a definitive live recording to form a comprehensive collection of this gifted artist's work. Now, after a five-year Ozz imposed moratorium, the long-awaited live Randy Rhoads Lp has been released, and in a sense, completes the cycle.

Ozzy Osbourne/Randy Rhoads: Tribute is a cross-section of the man's talents, musical persona and energy in a two-record set, which combines live performances of *Blizzard of Ozz* favorites with rejuvenated Black Sabbath standards and a surprise visit with Randy in the studio tracking the acoustic guitar basics for "Dee."

On Randy's live renditions of the *Blizzard of Ozz/Diary of a Madman* classics ("I Don't Know," "Crazy Train," "Believer," etc), it is fascinating to examine and compare his procedures and techniques in converting the intricate and multi-layered guitar parts of the recorded versions to suitable on-stage counterparts. To do this he combined, re-edited and condensed parts to convey the impression of and, indeed, transcend the original multi-track format, an important component of his studio style. Two prime examples, of his dealing with this problem can be heard in the bridge of "I Don't Know" and the rhythm guitar part of "Goodbye to Romance."

Randy had an instinctive feeling for correctness in recomposing what could be in the hands of lesser players cumbersome and chaotic chordal movements. This is testimony to his compositional values ever at work. In the pre-chorus of "Flying High Again," Randy combines individual multi-tracked lines to develop his live part, which is essentially parallel thirds, creating a simple solution that satisfies the ear with an ensemble sound. Randy's condensing of guitar parts often resulted in chordal passages wherein arpeggiation implied multi-tracked guitars. The bridge to "Revelation (Mother Earth)" and the verse to "Goodbye to Romance" display this effective technique. As an example of re-editing, Randy omits the final measures of his guitar solo line in "Steal Away (The Night)" in favor of playing the stronger and more identifiable rhythm guitar riff with the band.



In virtually every tune, the listener can hear evidence of Randy's elaboration and embellishment of the basic song structure with countless additional fills, extending and intensifying existing sections with interesting new material. All the familiar Rhoads-isms are here but more plentiful: long, elastic bends, wailing artificial harmonics, switch flipping, pick slides, portamento glissandi, pull-off flurries, trills and whammy bar manipulations of all types. In "Crazy Train" Randy elaborates on the basic song structure by adding two solos to the form which function as intro and outro, respectively. These new solo sections were given a freer treatment, producing statements which were more like an assortment of fills and noises than the constructed solos he was famous for.

Randy approached his solos in two ways. The first being a stylized classical concept of reproducing/duplicating the melodic and rhythmic entity intact, with little or no obvious variation. The solos to "I Don't Know," "Crazy Train," "Mr. Crowley," "Flying High Again," "Revelation (Mother Earth)," "Steal Away (The Night)" and "Goodbye to Romance" all share this approach. The second is one in which he paraphrases while extemporizing/improvising on the underlying solo mood, structure and thematic content. This more liberal attitude is employed in the solos of "Believer," "Suicide Solution," "Iron Man," "Children of the Grave," "Paranoid" and "No Bone Movies," where fragments from the original solos serve as inspiration for further invention.

Throughout his live performance, Randy used sound effects from his pedal board coloristically to add new dimension to the song (e.g. the final chorus of "I Don't Know," where the wah-wah is heard prominently as a filter sweep) or to generally enhance solo lines and chord textures. His well-known arsenal of processors: wah, flanger, fuzz, chorus, EQ, echo and delay was exploited to an even greater extent than in the studio.

Included in this collection is Randy's unaccompanied guitar solo which evolves from the closing bars of "Suicide Solution." The elaboration begun in the internal solo hints at the mood and substance of an a cappella spot, particularly in the usage of exotic intervals (tritones), feedback, quick ascending and descending phrases and whammy bar sounds. The unaccompanied solo combines virtuoso flash techniques with melodious episodes, culminating in a mixture of compositional and jammed styles. Key elements in this solo are: extremely fast minor pentatonic riffs which are moved through related tonal centers, muted flurries, diminished 7th arpeggio out-lines, scalar, triadic and chromatic runs, double-

handed sequences and whammy bar growls and dives.

It is immediately obvious that the Black Sabbath selections in this set were particularly conducive to Randy's style by virtue of several aspects—the darker, quasi-classical (early Eurometal) mood in modality and melodic content; the heavier driving rhythm feel (much like his own riffs); and the backing chord progressions for solos, which complemented his penchant for signature melodic rolling scale passages and use of minor and exotic line forms. This suited his guitar playing more aptly than the pop-rock leanings of his Quiet Riot material, which relied in great part on I IV V chord progressions depictive of the major mode. In "Children of the Grave" the background harmony for the solo is I vi vii, an Aeolian chord pattern, which seems to coax out of Randy the trademark style he developed with Ozzy. The solo to "Paranoid," again built over a driving minor riff, combines, humorously, Chuck Berry unison bend sequences with "outside" scale excursions, bent tap-ons and machine-gun quick picking ostinati. A clear example of Randy Rhoads' rootsier rock 'n' roll/blues side can be heard throughout the straight ahead rocker "No Bone Movies," which finds him using ideas from the basic A pentatonic/blues vocabulary effectively. Furthermore, a solid rock 'n' roll 12/8 triplet phrasing indicative of blues shuffle rhythm and soloing over a simple I IV chord progression strengthens this impression.

Possibly the most unique and unexpected treasure on this album is the personal experience offered the listener to join Randy in the studio during the tracking of "Dee." Here we share intimate moments of a thoughtful performance, resulting in two foundation tracks being laid down, over which he added over-dubbed voices to create the familiar masterpiece. Admirers of Rhoads' studio technique will appreciate the insights, informality and candor of this all-too brief session with Randy.

In re-evaluating his contributions, it becomes apparent that Randy Rhoads' work is still as moving and significant as it was over five years ago. It is interesting to see the seeds Rhoads planted take root and bear fruit in so many contemporary guitarists' styles. His pioneering of the fusion of high-tech heavy metal with classical and exotic musics redefined and revitalized the idiom of modern rock guitar. For those who never had the opportunity to see or hear this star shine so brilliantly, and for those who wish to remember, this final encore deserves a standing ovation. We applaud you, Randy and Ozzy!

—Wolf Marshall

TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E).

By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

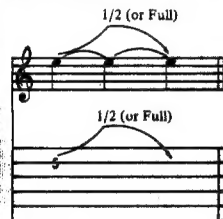
BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



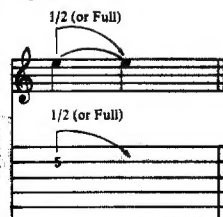
BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



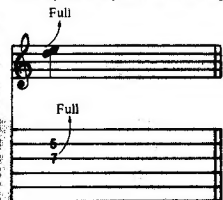
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



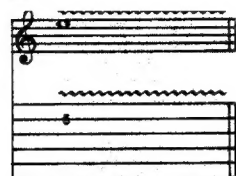
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



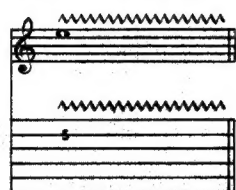
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



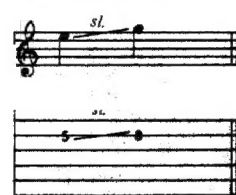
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



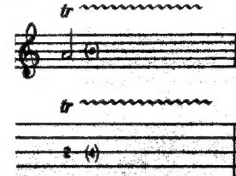
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



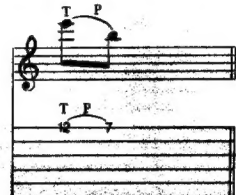
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



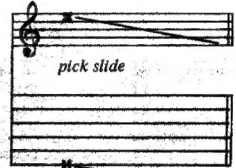
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



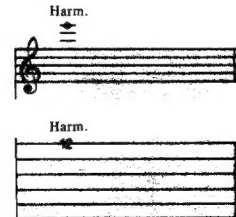
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



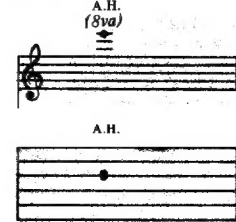
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



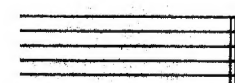
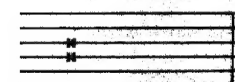
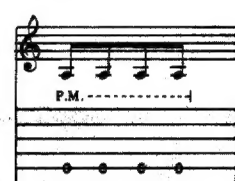
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderate Rock ♩ = 144

Intro

A5
Rhy. Fig.

B5/A

Verse - Repeat Rhy. Fig. 1 (2 times)

Play Fill 1 1st time

Play Fill 12 3rd time
G5

D5

Play Fill 2 1st time;
Fill 6 2nd time
A5

Resume Rhy. Fig. 1
B5/A

Play Fill 7 2nd time;
Fill 13 3rd time
C5/A

Play Fill 3 1st time;
Play 4th bar of Rhy. Fig. 1
2nd time;
Play Fill 14 3rd time
G5 D5

the fi - nal day?"
will nev - er show?

Resume Rhy. Fig. 1

A5

B5/A

Play Fill 1 2nd time
C5/A

What's the fu - ture of man - kind?
Fools and proph - ets from the past,
How do I know I
life's a stage and we're

Play Fill 4 1st time;
Fill 8 2nd time;
Fill 15 3rd time
A5

Resume Rhy. Fig. 1
B5/A

Play Fill 5 1st time,
3rd time
C5/A

3rd time to Coda
(Use previous chord
voicings)
G5 D5

got left be - hind. (3rd time) Now lost...
all in the cast.

*Sing cue notes 2nd time only.

Fill 2

A.H. (8va) *sl.*

A.H.

sounding pitch: C# *sl.*

Fill 3

Harm. (8va)

Let ring

Harm.

Fill 4

Harm. 1/2 (8va)

bend neck

Harm. 1/2

Fill 5

sl.

P.M.

sl.

Fill 6

Full

Full

Fill 7

sl.

P.M.

sl.

Fill 12

Harm.

A.H. (15ma) *sl.*

Let ring

Harm.

A.H. *sl.*

sounding pitch: E *sl.*

Fill 8

A.H. (15ma) *sl.*

A.H. *sl.*

sl.

sounding pitch: E

Fill 13

sl.

P.M. (semi-harm.) 1/2 *sl.*

Fill 14

Harm. (8va)

Harm.

Fill 15

Harm. (8va) 1/2

bend neck

Harm. 1/2

Ev - 'ry - one goes__ through chang - es, look - ing to find __
You got - ta be - lieve__ in some - one, ask - ing me who__

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody line on a single staff and a guitar accompaniment on a six-string staff. The melody begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and single notes, with some measures marked 'P.M.' (Pizzicato). The guitar accompaniment is written in a simplified style using circles to represent fret positions on the strings. The second system continues the melody and accompaniment, maintaining the same musical notation and guitar fingering.

— the — truth. — Don't — look at me — for — an — swers.
— is — right. — Ask — ing me who — to — fol — low.

Play Fill 11 2nd time

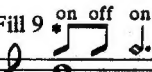
Let ring

(light mute)-----

1 1 3 3 1/2 3 3 3 5 3 3 3 5 6 3 5 6 6 6

Don't _____ ask _____ me, _____ I _____ don't know! (w/echo repeats) No!

Fill 9 on off on



5
4
3
2
1

Fill 10

Fill 11

Let ring

*Set volume of rhythm pickup to "0" and switch on-off-on in specified rhythm.

A5 D5 G5 C5 G5 A5 N.C.
 know! I don't know! (spoken) C' -

1/2
 P.M.-----
 1/2
 P
 (Half-time feel)
 Bridge
 D D/C
 mon, ev - 'ry - bod - y, stand_ up now, c' - mon! Get up!
 mf (w/Chorus effect) Let ring
 1/2
 1/2
 H
 G/B F D D/C
 sl.
 sl.
 H
 G/B F D D/C
 No - bod - y ev - er told_ me, I
 sl.
 Let ring H P
 sl.
 H P

G/B F D D/C
 found out for my self. You got ta be lieve in fool ish mir
 H P H P H P H P sl. (8va) A.H. (8va)
 3 3 3 3 (w/Flinger) Feedback A.H.
 3 3 7 8 7 6 4 (10) (10) 10
 2 6 10 12 10 10 12 10 10 12 10 12 9 9 7 7 9 7 6 4 (10) (10) 10
 H P H P sl.

C C/E Dm C5 G5

it's up to you!—

f *p*

7 5 5 8 1 2 1 2 3 3 2 (6) 3 5 8

P

(Double-time feel)

Interlude

A5 D5/A C5/A G5/A A5 D5/A C5/A G5/A

It's up to you! (w/echo repeats) It's up to

1/2 1/4 1/2 1/4 1/2

7 7 5 (5) 5 7 5 6 7 7 7 5 (5) 5 7 5 6 7

A5 D5/A C5/A A5 D5/A G5/A

you! It's up to you! Go! Go! Go!

1/2 1/2 1/2

7 7 5 (5) 5 7 5 6 7 7 7 5 (5) 5 7 5 6 7

8va--- Full

Full

Guitar solo

G5 8va--- Full Full Full Full Full Full Full Full

Full P Full Full Full Full

(10) 16 15 17 15 18 15 16 18 15 17 15 17 15 17

8va--

Feedback

loco

sl.

Full

Full

Fdbk. pitch: G

sl.

**Bend string by pushing down on it behind nut.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal melody is in G major, starting on G4 and ending on G5. The piano accompaniment is in G major, starting on G2 and ending on G3. The second system contains the piano accompaniment for the second part of the song, which is in D major. The piano accompaniment is in D major, starting on D2 and ending on D3. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'p' (piano) and 'sl.' (sforzando). There are also performance instructions like '8va' (octave) and 'H' (half note). The lyrics 'The Rose Tree' are written below the vocal melody.

8va-

18 20 21 20 18 20 20 20 20 21 20 21 20 18 20 18 20 18 20 18 20 15

Full A.H. A.H. Full P P P P sl. Full P Full Full sl. A5 D5/A C5/A 1/2

Full A.H. A.H. P P P P sl. Full P Full Full sl. 1/2

5 3 3 6 3 4 3 2 6 6 3 5 3 5 3 5 17 15 18 15 17 17 17 17 (17) 17 7 7 5 7 7 5 0 0

Musical score for "The Rose Tree" on guitar. The score is in 3/4 time and consists of two systems. The first system has two measures. The second system has three measures. The notation includes a treble clef, a key signature of one flat (Bb), and a common time signature of 3/4. The first measure of the first system contains a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second measure of the first system contains a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The first measure of the second system contains a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second measure of the second system contains a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The third measure of the second system contains a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The score includes various musical notations such as accidentals, dynamics, and articulation marks.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a five-line staff, and the bass line is written on a four-line staff. The melody features a half note (H) and a quarter note (Q) in the first measure, followed by a half note (H) and a quarter note (Q) in the second measure. The bass line features a half note (H) and a quarter note (Q) in the first measure, followed by a half note (H) and a quarter note (Q) in the second measure. The score is marked with 'A5' and 'B5/A' above the staff, indicating the fifth of the chords. The first measure is marked with 'H' and 'P' below the staff, indicating the half note and quarter note. The second measure is marked with 'H' and 'P' below the staff, indicating the half note and quarter note. The score is marked with 'sl.' (slur) and 'P.M.' (Piano Moderato) below the staff, indicating the tempo and dynamics. The score is marked with '17' and '3' below the staff, indicating the measure numbers. The score is marked with '2' and '2' below the staff, indicating the measure numbers. The score is marked with '4' and '4' below the staff, indicating the measure numbers. The score is marked with '4' and '4' below the staff, indicating the measure numbers.

Coda

G

*Wah-wah: +=closed (treble); o=open (bass)

† Switch pickups back & forth as in Fill 9.

17

CRAZY TRAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Medium Rock ♩ = 136

Intro

F#5 *f* *sl.* **A5** **E5** **F#5** *sl.* **D5** **E5** **F#5** *sl.*

Let ring

A5 **E5** **F#5** *sl.* **D5** **E5** (flanger on) **F#5** 1/2 (A5) Full (E5) 1/2 Full (noise)

slow bend

F#5 *sl.* **D5** **E5** **F#5** Full **A5** **E5** 1/2 Full

bend neck 1/2

pick slides

(D) **(E)** **(F#m)** **D** **E** **A** **E/A**

P.M.--- P.M.--- P.M.---

*Set volume of lead pickup to "10" and rhythm pickup to "0" and flick switch in specified rhythm.

D/A A E/A D/A A

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.P. P.P. P.P.

2 4 0 2 4 0 0 0 0 0 0 0 2 4 0 4 2 0 4 2 0

sl.

1st, 2nd, 3rd Verses

A E/A D/A A E/A

1. Cra - zy, but that's how it goes.
 (2.) Lis - tened to preach - ers, I've lis - tened to fools.
 3. Heirs of a cold war, that's what we've be - come,

P.M.-----4 P.M.-----4 H P.M.-----4 P.M.-----4

7 5 4 6 7 5 4 6 7 5 4 6 7 5 4 6

H

Play Fill 1 2nd time;
 Fill 8 3rd time

D/A A E/A D/A A

Mil - lions of peo - ple liv - ing as foes.
 I've watched all the drop - outs who make their own rules.
 in - her - it - ing trou - bles, I'm men - tal - ly numb.

A.H. (8va) Full 1½ Full 2½ P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

A.H. Full 1½ Full 2½ P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

7 5 4 6 7 5 4 6 7 5 4 6 7 5 4 6

Fill 1

A.H. (8va) Full 2½ P.M. A.H. Full 2½

5 5 2 2 4 4 0

Fill 8

P.M. sl. sl.

9 10 10 12 12 14 12 10 9

Play Fill 2 2nd time;
Fill 9 3rd time

E/A D/A A E/A

May - be, yeah, yeah, ___
One per - son con - di - tioned
Cra - zy,

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D/A A E/A D/A A E/A

Play Fill 3 2nd time

it's not too late ___
to rule and con - trol. ___
but what do I care. ___

to learn how to love. ___
The me - di - a sells ___ it
I'm liv - ing with some - thing

P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M. P.M.---4 P.M.---4 P.M.

sl. sl.

Fill 2

HPHPHPHPHPHP

HPHPHPHPHPHP

2 4 2 4 2 4 2 4 2 4 2

Fill 3

P.M. P.M.

5 5 2 2 3 3 4 4

0 0 2 3 4

Fill 9

P.M.---4

A.H. (8va) 2 1/2 Full

A.H. 2 1/2 Full

6 (6)

2 4

A5 (F#m) E5

go - ing off the rails on a cra - zy train. I'm

Full P P P P P P P P P P H P H P H P

Full P P P P 2 2 5 2 3 2 5 2 2 4 2 4 2 4 2 3 2 3 2 2 3 2 3 2 5 (H)

*Vibrato 2nd time only.

*Vibrato 2nd time only.

To Coda

Ⓢ Play Fill 7 2nd time

Play Full / 2nd time

A5 E5 F#5

go - ing off the rails on a cra - zy train.

"Everybody clap"

steady gliss.

pick slides

Harm.--1 (15ma)

Harm.--1

Fill 6

5 6 5 sl.

P P P P P P P P

(11) 10 13 10 11 14 11 12 15 12 13 16 13 14 15 18 15 16 19 16 20 17 21 18 19

19 sl.

Fill 7

2 0 4 2 0 2 4

Fill 12

The musical score for 'Fill 12' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a double bar line and a repeat sign. The notation includes eighth and sixteenth notes, with dynamic markings '8va' (octave up), 'Full', and 'P' (piano). The bottom staff is in bass clef and contains fingering numbers (1-5) for the left hand and (1-4) for the right hand. It also includes dynamic markings 'Full' and 'P'. The piece concludes with a 'sl.' (sustain) marking and a final double bar line.

1. **F#m** **D5** **E5** **A** **E/A**

your hands now, c'mon!"
Harm.-----
(15ma)

Harm.-----
P.M.-----
P.M.-----
P.M.-----

D/A **A** **E/A** **D/A** **A**

2. I've

P.M.-----
sl.
P.M.-----
P.M.-----
P.M.-----
P.M.-----
P.P.
P.P.
P.P.
P.P.
P.P.

2. **E** **F#5** **A5** **E5** **F#5** **D5** **E5**

I know that things are go - ing wrong for me...

Let ring
sl.
sl.
P
sl.
Let ring

F#5 **A5** **E5** **F#5** **D5** **E5**

You got - ta lis - ten to my words, _____ yeah. _____

sl.
sl.
P
P
P

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part on a single staff and a bass part on a six-string staff. The guitar part features a melodic line with various chords indicated above it: (Bm), (A), (A/G#), (F#m), (E5), (D), and (C#5). The bass part includes a melodic line with a "rake" effect and a corresponding tablature below it. The tablature uses numbers 1-7 and includes a "Full" instruction. The score is written in 4/4 time and includes a key signature of one sharp (F#).

[illegible][illegible]

8va----- (E5) (D) (C#5) (Bm) (A) (A/G#) (E) D.S. al Coda $\frac{5}{8}$

P.M.-- P.M.-- P.M.-- P.M.--

H P P

sl. P P P P Full Full

sl. P P P P Full Full

14 14 14 14 13 14 13 16 14 13 16 14 16 17 14 16 18 17 19 17 19 19 (19)

16 16 16 16 16 16 16 16 14 16 14 16 14 16 14 16 14 16 14 16

14 16 17 14 16 18 17 19 17 19 19 (19)

sl.

(Em) B5 D5

Peo - ple de - ceive me, but they'll nev - er teach me
 Doubts will a - rise though, like chas - ing a rain - bow.
 Des - tin - y planned out, I don't need no hand - out.

P.M. H P P P.M.

(Em) To Coda 1. (Em+5)

things that I al-read-y know, I know.
 I can tell a thing or two, that's true.
 Spec - u - la - tion of the wise feels nice.

P.M. H P P H (2nd, 3rd times) H sl. sl.

(Em) 1. Harm. (8va) 1½ 1½ 1½ (Em+5) Em F#5 G5

trem. bar Harm. 1½ 1½ 1½

5 5 (5) 0 5 4 2 2 2 5 4 5 6 2 7 8

12 sl. H sl.

2. F#5 D5 B5 E5

You've got to be - lieve in your - self 'cause no one will be - lieve in you.

sl. sl. sl.

(8 7 5) 11 7 4 4 2 0

(A5) F#5 D5 B5

Im - ag - i - na - tion like a bird on the wing, — fly - ing free for you to — use, —

trem. bar 1/2

P.M. - 1

sl.

D5 (Em) (Em+5) E5 F#5 G5

— O. K., — ba - by. —

sl. sl. P.M. - 1 sl.

sl. sl. sl.

(Em) (Em+5) E5 F#5 G5

sl. H P.M. - 1 sl.

sl. H sl.

Bridge

B5 A5 Am add2 Fmaj7add#4/A F#m7b5

I can't be - lieve they stop and stare and point their fin - gers doubt - ing me. —

w/Flanger (cleaner tone) mf Let ring

E7#5
 Am add2
 Fmaj7add#4/A
 Their dis - be - lief sup - press - es them, but they're not

blind, it's just that they won't see.

Interlude
Bb5

[illegible]

Musical score for guitar, showing a melodic line and a bass line. The melodic line includes chords $Bb5$, $(F\sharp7)$, $A7$, and C . Techniques like *sl.* (slide) and *pick slide* are indicated. The bass line includes fret numbers (e.g., 9, 11, 12, 0, 2, 3) and a circled 5.

Guitar solo
(Em)
8ya-

[illegible]

(D) (C) 1½ Bb5 (F#7) sl.

trem. bar 1½

P.M.-1 P.M.-1 P.M.-1

6 4 7 0 (H) (G) 17 16 15 17 16 15

3 2 (2)

C5 (F#5) Bb5

P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

(2)

(F#7) A5 A7 A5 C5 (B) D.S. al Coda

P.M.-1 P.M.-1 P.M.-1 A.H. H P H P

(2)

Coda (Em) (Em+5) (E5) F#5 G5 Harm. (8va) A.H. (8va)

H sl. trem. bar. Harm. A.H.

H sl.

(Em) (Em+5) E5 F#5 G5 pick slides rake

H sl.

(Em) (Em+5) (Em) (Em+5) E5

H Fdbk. H

(Em+5) E5 F#5 G5 Fdbk. pick slide

sl. P rit. Fdbk. pitch: D



Dennis Callahan







MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 94

Intro Dm
(Synth. arr. for gtr.)

Am F

f

T
A
R

0 2 3 5 2 2 2 0 3 5 7 4

C Am Em

5 5 5 4 7 4 5 7 9 9 7

Am Bb F G5 F5 E5 F5 Asus4 1. A

7 6 5 7 5 4 5 2 2 (2) 3 2

5 6 1 3 1 0 1

♩ = 106

1st Verse

Dm

Bb5

1. Mis - ter Crow - ley,

what went on in your head?

3 sl. P.M.-----1

(2) 7 7 3 3 1 3 1 0

5 0 5 1 1 1 0

sl.

Dm Bb5

Oh, Mis - ter Crow - ley, did you talk to the dead?..

3 sl. P.M.-----

sl.

C5

Your life - style to me — seemed so trag - ic with the

P H P P

Dm C5

thrill of it all. You fooled all the peo - ple with mag -

sl. H sl. sl. P.M. P.M.

sl. sl. sl.

H

Bb5 A

ic. Yeah, you wait - ed on Sa - tan's call. 2. Mis - ter Charm -

P.M. - 4 P trem. bar 1/2 sl.

P 17 sl.

Dm Bb5

ing, did you think you were pure?

pick slides P.M.-----

P

Dm

Mis - ter A - larm - ing in noc - tur - nal rap -

sl. sl.

20

sl. sl.

Bb5 C5

port, un - cov - er - ing things that were sa -

P.M.----- P.M.-----

Dm

cred, man - i - fest on this earth,

P H P H P H P H P H P

8va--

The image shows a musical score for the piece 'The Wind' by John Williams. It consists of two staves. The top staff is a treble clef staff for a piano solo, and the bottom staff is a six-string guitar staff. The piano part begins with a series of eighth notes, followed by a sixteenth-note triplet, and then a sixteenth-note triplet. It includes fingerings (6, 3, 3, 6) and breath marks (H, P). The guitar part is a simple accompaniment with fret numbers (17, 18, 19, 20) and a 'Full' dynamic marking. The score is in 4/4 time and is in the key of D major. The tempo is marked 'Allegretto'.

[illegible]

The Rose Tree

Guitar

Bb

6

6

Em7b5

A

6

H P H P

6

7 7 7 5 6 5 7 5

6 7 5 6 5 6 7 5 7 6 5 6 7 5

4 5 7 12 13 12 13 12

P P H

H P H P

3rd Verse

Dm

Bb5



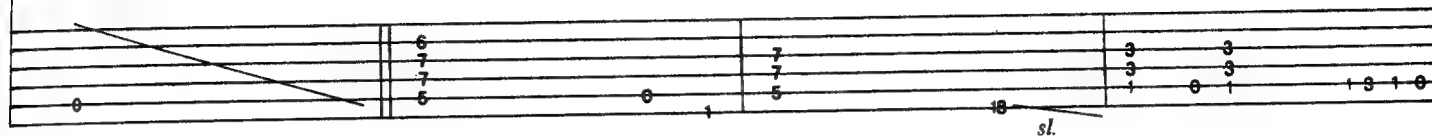
3. Mis - ter Crow - ley,

won't you ride my white horse?..

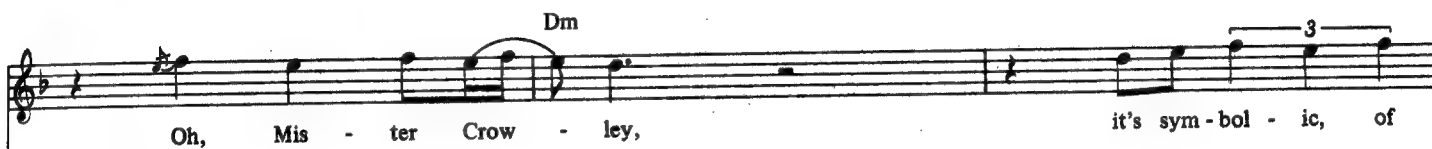


trem. bar (slow dive)

P.M.-----

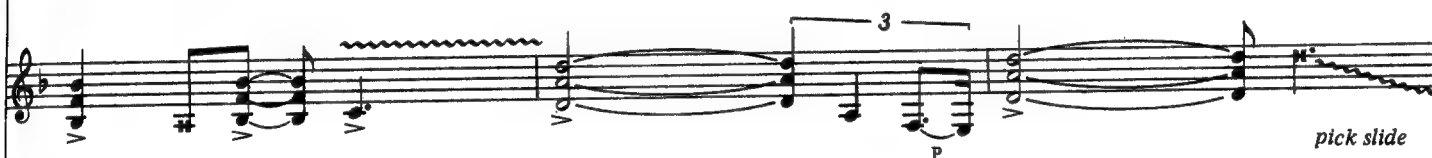


sl.



Oh, Mis - ter Crow - ley,

it's sym - bol - ic, of



pick slide

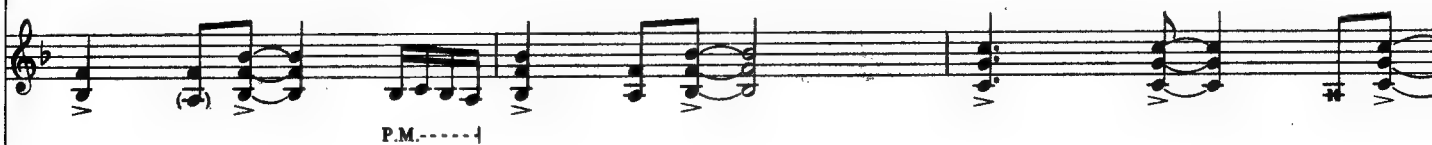


P

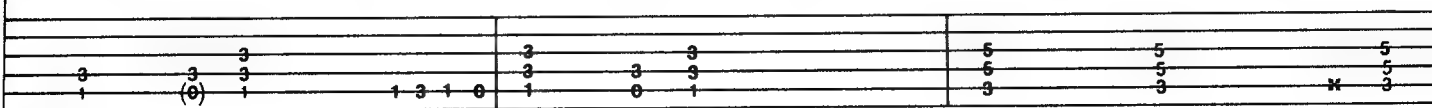


course...

Ap - proach - ing a time... that is clas -



P.M.-----



P

Dm

sic, I hear the maid - ens call. Ap -

P H P H P H P

Full

P H P H P H P

Full

10 13 11 10 12 10 13 10 13 10 12

6 5 6 5 6 5 6 5 7 5 7 5 7 5 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

C5 Bb5 A5

proach - ing a time_ that is dras - tic, stand - ing with their backs to the wall. _

sl.

H

sl.

H

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Interlude

Dm Bb C Dm

(w/Chorus)

mf Let ring

P P

H P P

P

3 2 0 2 2 0 5 3 5 6 5 5 5 5 5 7 9 7 10 6 7 7 (7)

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bb Em7b5 A

H sl.

H sl.

3 3 4 6 4 3 3 3 5 6 5 3 2 3 5 6 5 3 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Dm Bb C

Was it po - lem - i - c'ly sent?—

P sl. H P H P

2 3 3 3 5 3 5 5 6 6 6 5 5 (5)

sl. H

Dm Bb Em7b5

I wan - na know what you— meant,— I wan - na know,

H H

6 6 7 3 3 3 4 6 4 3 3 5 5 5

A5

I wan - na know what you meant,— yeah.

f (w/Distortion; flanger off)

2 2 2 2

Outro solo

Dm Gm7 C

8va

P P P P P P

6 6 6

P P P P P P

17 13 15 17 13 15 10 13 15 10 13 15 15 12 13 15 12 13

[illegible]

The musical score is divided into two systems. The first system contains a piano solo and a vocal melody. The piano solo is in Gm7 and features a complex, fast-paced melody with many slurs and accents. The vocal melody is in C major and features a simple melody with many slurs and accents. The second system continues the piano solo and vocal melody. The piano solo is in Gm7 and features a complex, fast-paced melody with many slurs and accents. The vocal melody is in C major and features a simple melody with many slurs and accents.

The musical score for 'The Rose Tree' is written for a single melodic line. The key signature has one sharp (F#), and the time signature is 2/4. The melody consists of several phrases, each with specific ornaments (H, P, H, P) and slurs. The guitar-style tablature below the staff provides fret numbers for each note, with a corresponding rhythmic notation (6, 7, 6, 7, 6, 7, 9, 7, 9, 7, 9, 10, 9, 10, 9, 10, 12, 10, 12, 10, 14, 12, 14, 12, 14, 15, 14, 15, 14, 15, 14, 15, 17, 15, 17, 15, 17, 15, 19, 17, 19, 17).

Dm
8va-

Gm7

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and notes marked with 'sl.' and 'Full'. The bottom staff is a six-string guitar fretboard diagram with fret numbers 17, 18, 19, 20, 17, 20, 17, 18, 20, 17. Above the fretboard, there are wavy lines and notes marked with 'sl.', 'Full', and 'P'.

C

8va-

F

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and notes marked with 'P', 'H', and 'P'. The bottom staff is a six-string guitar fretboard diagram with fret numbers 18, 20, 17, 18, 20, 17, 18, 10, 17, 19, 17, 20, 17, 20, 19, 17, 19, 20, 17, 20, 19, 17, 19, 20. Above the fretboard, there are wavy lines and notes marked with 'P', 'H', and 'P'.

Bb

8va-

Third system of musical notation. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with slurs, wavy lines, and notes marked with 'sl.', 'loco', 'H', and 'P'. The bottom staff is a six-string guitar fretboard diagram with fret numbers 21, 19, 18, 17, 20, 18, 17, 16, 19, 17, 16, 15, 18, 16, 15, 14, 17, 15, 14, 13, 16, 14, 13, 12, 15, 13, 12, 5, 6, 5, 8. Above the fretboard, there are wavy lines and notes marked with 'sl.', 'loco', 'H', and 'P'.

Em7b5

Fourth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and notes marked with 'P', 'H', 'P', 'sl.', 'A', '1/2', '1/2', 'sl.', 'sl.', 'sl.'. The bottom staff is a six-string guitar fretboard diagram with fret numbers 6, 8, 5, 6, 5, 7, 5, 7, 6, 7, 7, 9, 8, 8, 19. Above the fretboard, there are wavy lines and notes marked with 'P', 'H', 'P', 'sl.', 'A', '1/2', '1/2', 'sl.', 'sl.', 'sl.'.

Dm

Gm7

Fifth system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb). It contains a melodic line with slurs, wavy lines, and notes marked with 'P.M.', 'P', 'P', 'H'. The bottom staff is a six-string guitar fretboard diagram with fret numbers 6, 5, 3, 5, 3, 5, 3, 5, 6, 5, 3, 5, 3, 5, 3, 5. Above the fretboard, there are wavy lines and notes marked with 'P', 'P', 'H'.

FLYING HIGH AGAIN

Words and Music by
Ozzy Osbourne, Randy Rhoads,
Bob Daisley and Lee Kerslake

Tune down:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Bright Rock ♩ = 132

Intro

A5 D5 G5 D5

Oh no, — oh no. — Here we go, — here we

H (w/Slap - back echo)

H

T A B

C5 G5 A5 G5

go — now. Oh no, — oh no. —

H P P P.M.

H P P

D5 1st Verse A5

Here we go — now. Got a cra - zy feel - ing I — don't

Fdbk. (15ma) 1/4 P P P P 1/4

Fdbk. pitch: F#

G5 D5 C5 G5

un - der - stand, — got - ta get a - way from — here. — Feel -

P.M.

A5 G5 D5

ing like I should - a kept my feet on the ground, — wait - ing for the sun to ap - pear. —

1/4 sl. H

sl. H

C5 A5

Ma - ma's gon - na wor - ry. I — been a bad, —

3 sl. sl. H sl. sl. sl. P.M. P.M. P.M. P.M.

G5 D5 C5 A5

bad 1/4 boy. — No use say - ing sor - ry,

1/4 H P.M.

G5 D5 C5

it's some-thing that I _____ en - joy. _____ If

P.M. P.M.

Pre - chorus
F#m

D5

you could be in - side of me _____

P.M.

F#m

D

you'd see, you'd see what I had

Chorus

A5

seen. _____ Fly - ing high _____ a - gain, _____

Harm. (slight P.M.) long slide sl. P

Harm. P

17

sl.

D/A G5 D C5 G5

al - right!

P.M. -----

sl.

17

sl.

A5 D/A G5 D5

Harm. (8va)

sl.

Harm.

P.M.

H

12

sl.

2nd Verse
A5

I — can see through moun - tains, watch me

6

H P H P H P H P H P H P H

H P H P H P H P H P H P H

5 5 5 5 4 4 4 2 2 2 2 (0)

sl.

D/A G5 D5 C5 G5

dis - ap - pear. — I — can e - ven touch the sky. — Swal -

H

H

H

P

H

P

A5 D/A G5 D5

low - ing col - ors of the sound I hear, — am — I just a cra - zy guy? —

pick slide

H

C5 A5

— You bet! — Ma - ma's gon - na wor - ry.

rake *sl.* *sl.* *P.M.* *P.M.* *P*

G5 D C5

I — been a bad, — bad boy. —

sl. *P* *P* *P* *A.H. (15ma)* *A.H. (8va) 1/4* *A.H. 1/4*

A5

No use say - ing sor - ry, it's some - thing that I —

P *P* *P* *P*

Pre - chorus

G5 D C5 F#m

en - joy. If you could be in - side my

sl.

D5 3 F#m

head you'd see that

H H P

3

H H P

D

black and white is read. Fly - ing high a - gain.

sl.

Harm.-----

P

sl.

Harm.-----

P

sl.

Chorus

A5 C5 D5 G5 C5 A5 C5 D5

Fly - ing high a - gain.

H

sl.

sl.

Chorus
A5

F A5 C5 D5 G5 C5

ev - 'ry - bod - y clap your hands! Fly - ing high - a - gain.

6 6 3

TP TPPH TPP TPP

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

sl. H sl.

A5 (C5) D5 G5 C5 A5 C5 D5 G5 C5

Fly - ing high - a - gain. Fly - ing high - a - gain.

H sl. H

H sl. H

Interlude

Interlude A5

A5 C5 D5 A5
 Come on and join me. Oh no,
 H sl. sl. P 1/4
 H 15 sl. sl. P 1/4

[illegible]

D/A G5 D5 C5 G5

— oh no. — Here we go — now.

P.M.-----4 H P H P

3rd Verse

A5 G5 D5

Dad - dy thinks I'm la - zy, he don't un - der - stand. — Nev - er saw in - side my — head. —

1/4 1/4 P.M.-----4 P.M.-----4 H

A5 D/F# G5

— Peo - ple think I'm cra - zy, but I'm in de - mand. —

sl. P P P

P.M.-----4 P

sl. P 10 9 7 10 9 7 5 8 7 5

D5 C5 A5

Nev - er heard a word I said. — Ma - ma's gon - na wor - ry.

P.M.-----4 sl. sl. P.M.-----4

G5 D C5

I — been a bad, — bad boy. —

1/4 1/4

sl.

P.M.-----

A5 G5 D5

No use say - ing sor - ry, it's some-thing that I — en - joy. —

sl.

P.M.-----

Chorus

C5 A5 C5 D5 G5 C5

— Fly - ing high — a - gain. — Fly - ing high — a - gain. —

sl.

H

A5 C5 D5 G5 C5 A5 C5 D5

— Fly - ing high — a - gain. —

1/4

sl.

P

G5

C5

A5

C5

D5

Fly - ing high — a - gain. —

Ev - ry - bod - y clap your hands.

sl. long slide

Outro

A5

C5

D5

A5

C5

D5

sl. sl.

A5

C5

D5

A5

C5

D5

sl. sl.

A5

C' - mon and join me. —

sl. p

REVELATION

(Mother Earth)

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Moderately ♩ = 108

Intro

Em B7/D# H Em

mf
(Clean tone, w/chorus)

*In all arpeggiated figures, let notes ring whenever possible.

B7 Em H G P H P P D P

B7/D# F#° Am F#° Em

sl. *sl.*

1st Verse

Em B7 Em B7

Moth - er, please for - give them, for they know not what they do.

Harm. *p* *sl.*

Em G D B7/D#

Look - ing back_ in his - t'ry's books,_ it seems it's noth - ing new._ Oh!

F#° Am F#° Em 2nd Verse Em

Let my moth - er_ live. Heav - en is_ for he -

B7 Em B7 Em

rees and hell is full_ of fools._ Stu - pid - i - ty,_ no

G D B7/D# F#° Am F#°

will to live,_ they're break - ing God's_ own rules._ Please let my moth - er_

3rd Verse

E5 B5 E5

live. Fa - ther of all cre - a - tion, I think we're

Let ring

(w/Distortion)

sl. sl.

Bb5(7) E5

all go - ing wrong... The course they're tak - ing seems to be break - ing, — and — it

sl. sl.

Bb5(9) E5

3

won't take too long. Chil - dren of the fu - ture watch - ing

sl. sl. sl. sl.

Bb5 E5

em - pi - res fall... Mad - ness the cup they drink from, self - de -

sl. sl. sl. sl.

B \flat 5 (7,9) B5 C5 A5 B5 C5 A5

struc - tion the toll, no. —

pick slide (steady gliss.)

C5 B5 (G F \sharp) E5

I had a loco

sl.

Harm. (8va) 6

Harm. 5

4th Verse

E B \flat 5 (7,9)

vi - sion I saw the world burn and the seas had turned red. The sky had

sl.

H P

H P

P.M. —

E5 E B \flat 5 (7)

fall - en, the fi - nal cur - tain in the land of the dead.

sl.

Fdbk. (8va) 3

P.M. H P

H P Fdbk. P.M. —

slow slide

Fdbk. pitch: C

E5 E Bb5 3

Moth - er, please show the chil - dren be - fore it's too late. To fight each

sl. H sl. sl. sl.

H sl. (0) 3 3 (3) 3 1 18 sl.

E5 E Bb5 3

oth - er, there's no one win - ning. We must fight all the hate, no. —

Fdbk. (8va) sl. pick slide (steady gliss.)

sl. Fdbk. pitch: B sl.

B5 C5 A5 B5 C5 A5 C5 B5 (G F#) E5 Bb5 N.C. E0

sl. sl. P.M. — — — — —

sl. sl.

E5 Bb5 N.C. 1/2 E0 E5 Bb5 N.C. E0

sl. P.M. — — — — —

sl. sl. H

Interlude

C5 B5 (G F#) Em P H
 P *mf*
 (Cleaner tone w/flanger)
 P

F#° D sl. sl. sl. G A7/C# Am/C
 sl. sl. sl. sl.
 7 8 8 8 10 7 7 8 8 10 10 (8) 8 7 9 9 7 8 8 5 2 5 5 2 5 5 2 2 3

B7 Em H P F#° D sl. sl. sl.
 P.M.
 H P sl. sl. sl.
 4 5 7 8 8 7 5 7 8 9 8 7 9 7 8 10 7 8 8 10 10 8

G A7/C# Am/C B7 Em sl. sl. P sl.
 sl. sl. P sl.
 7 8 7 9 5 4 0 3 5 2 2 5 2 5 5 2 4 5 7 8 7 8 10 12 10 10 8 9 8 9 11 12 11 11 9

F#° D sl. sl. sl. G A7/C#
 P.M.-----
 sl. sl. sl.
 8 9 9 9 8 7 8 7 7 8 8 10 10 (12) 12 12 12 9 10 9 7 8 9 8 7 9

Am/C B7 Em

F#° D G A7/C#

P.M.

sl. sl. sl.

Am/C B5 C5 (G F#) E5 Bb5 N.C. E°

(w/Distortion) pick slide f

P.M.

sl.

E5 Bb5 N.C. E° E5 Bb5 N.C. E°

P.M. P.M.

sl. sl.

Faster ♩ = 166
Guitar solo

C5 B5 (G F#) Em E°

P.M. P.M. P.M.

3- 5

H H H P H P

sl.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a 'loco' marking and a 'B' time signature. The melody is written with various ornaments and slurs, including a triplet of eighth notes. The bottom staff is a bass clef, also with a key signature of one sharp. It contains a continuous line of numbers representing fingerings for the left hand, with some numbers in parentheses. Above the bottom staff, there are markings for 'A.H.' (Alto Horn) and 'Em' (E minor). The score is divided into measures by vertical bar lines, and some measures contain slurs or other musical notations.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written on a five-line staff, with various musical notations including slurs, slurs (sl.), and a wavy line indicating a trill. Chords are indicated by letters: G5, B, Em, and D/F#. The second system shows the bass line, which is a single line of music with numbers indicating fingerings. The bass line includes slurs and slurs (sl.). The piece concludes with a double bar line and a final chord of D/F#.

Fdbk.
pitch: Bb

STEAL AWAY

(The Night)

Bright Rock ♩ = 166

Intro

E5

C5

F#5

E5

C5

F#5

B5

1st Verse

E5

D

Now I feel the time is right. Love will flow like wine

G5

to - night. Give your love and it will come to you.

way, — steal — a — way — the night.

H P.M. sl. sl.

B B5/A A5 B5/A

A5 B5/A A5 B5/A A5 B5/A A5

You got - ta steal it! Come on, ba - by.

sl.

2nd Verse

E5 D

Now I've met — your hon - es - ty. — You are here — and I —

H P.M. P.M. P.M. P.M. H

G5

am free. — Bro - ken chains_ have fall - en all — a - round.

sl.

P.M.----4

B5

E5

A.H. Point my fin - ger at —

(15ma)

A.H.

P.M.----4

P.M.----4

P.M.

D

the fools, — bro - ken chains_ and bro - ken rules.

P

sl.

P.M.----4

P

sl.

sl.

G5

B5

Let it be, — re - bel - lion rules_ to - night.

Harm. (8va)

P.M.----4

Harm. (8va)

Bridge

17

B5/A A5 B5/A A5 B5/A A5 B5/A A5 B5/A

sl. > sl. pick slide

E5 C5 F#5 B5

sl. > sl. H

E5 C5 F#5 B5

sl. H

3rd Verse

E5 D

Could it be a dream come true now that I am here

P.M.----4 H sl. ~~~~~

G5 B5

with you? Tear - ful eyes of joy is some - thing new.

~~~~~ P.M.----4 sl. ~~~~~

~~~~~ P.M.----4 sl. ~~~~~

Run a - way_ with me_ to - night._ Dream the dream_ and light_

18 17 18 17 18 (18)

12 10 12 11

* Flick pickup switch in specified rhythm.

Chorus

E
 Steal — a — way, — steal — a — way, —
 sl. 1/2 P.M.: 4 H P P.M.: 4 P.M.: 4 P.M.: 4
 sl. 1/2 H P P

steal - a - way - the night -

P.M. P

B

sl. >

E

Steal_ a - way,- steal_ a - way,- steal_ a -

H P P.M. H P H H P.M. H

way_ the night. Steal_ a - way,-

8va 1½ loco slow bend trem. bar sl. P.M.

steal_ a - way,- steal_ a - way_ the night.

H P sl. H P sl. P.M. H P sl.

B5 C5 C#5 D5 D#5 E5

(Drum solo)

SUICIDE SOLUTION

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

Hard Rock ♩ = 108

Intro

Am7

sl.

f

P.M.-4

sl.

sl.

sl.

sl.

sl.

A.H.

1/2

trem. bar

sl.

sl.

sl.

sl.

A.H.

1/2

T

A

B

20

sl.

1st Verse

Am7

Wine is fine, but whis - key's quick - er. Su - i - cide is slow with liq - uor.

sl. sl. 3 HP sl. sl. 3 HP

sl. sl. sl. sl.

HP HP HP

E5 D5 C5 G5

Take a bot - tle, drown_ your sor - rows, — then it floods_ a - way — to - mor - rows,

sl. *sl.* *sl.* *A.H.* $\frac{1}{2}$ *trem. bar* *sl.* *P.M.-* $\frac{1}{2}$ *sl.* *P.M.-*

sl. *sl.* *sl.* *A.H.* $\frac{1}{2}$ *sl.*

2 5 0 2 5 0 2 0 0 5 0 2 2 2 2 5 0 2 2 2 5 0 2 0 0 9 7 5 3 3

A.H.
pitch: C♯

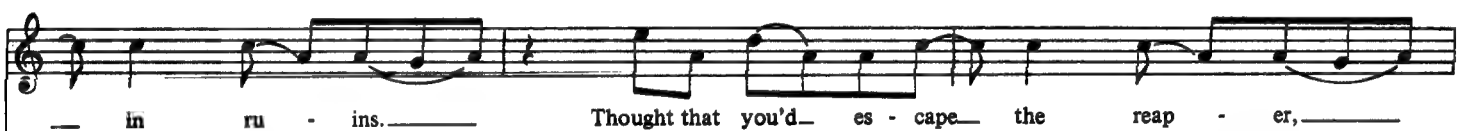
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Am7



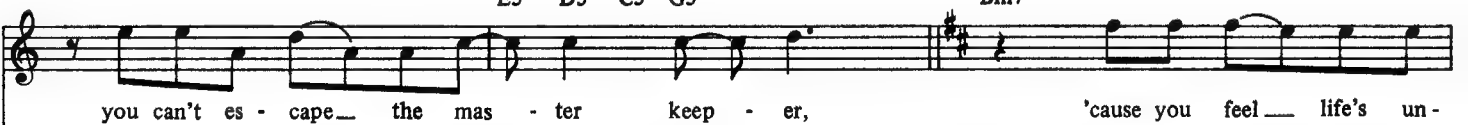
2nd Verse

Am7



E5 D5 C5 G5

Bm7



real — and you're liv - ing a lie. Such a shame, — who's to blame, — and you're won - der - ing why.

P.M. rake

Then you ask — from your cask, — is there life af - ter birth? What you sow — can mean

P.M. rake

hell on this earth, — hell on this earth... (echo repeats)

E Am7

1/2 trem. bar P.M. 1/2 Harm. (8va) 1/2 1 trem. bar Harm. 1/2 P.M.

Now you live — in - side — a bot - tle, — the reap - er's trav - el - ling at —

3rd Verse Am7

1/2 long slide P.M. sl. P.M. 1/4 3-3-1 P.M. 1/4 sl. P.M. sl.

— full throt - tle. — It's get - ting you, but you — don't see — it. — The reap - er's you — and the

sl. *sl.* *sl.* *Full* *Full* *sl.*

sl. *sl.* *sl.* *Full* *Full* *sl.*

H

E5 D5 C5 G5 Bm7

reap - er is me. — Break - ing laws, — knock - in' doors, — but there's no one at home.

P.M.

Made your bed, — rest your head, — but you lie there and moan. Where to hide, — su - i -

sl. *sl.*

P.M.

E

cide — is the on - ly way out. Don't you know — what it's real - ly a - bout? —

P.M. *sl.* *sl.*

sl.

Interlude

A5

C5

I know peo-ple, (echo repeats) you real - ly know where it's at!

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5

G5

A5

C5

D5

G5

A5

You got - ta (echo repeats)

get the flags out! (echo repeats)

1/2 1 1 1/2

trem. bar

1/2 1 1 1/2

4 4 4 4 4 4 4 4 4 4 4 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0

* Flick pickup switch in specified rhythm.

C5

B5

G5

A5

C5

D5

G5

You got - ta (echo repeats)

get the flags

sl.

pick slide

P

P

17

sl.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am7

4th Verse (1st Verse reprise)

Am7

out! (echo repeats)

Al - right!

Wine is fine, but whis -

8va - 1/2

H P H P H P H P H

6 6

trem. bar

1/2

12 15 12 15 12 15 12 15

sl.

sl.

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.-1

P.M.

P.M.

17

sl.

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

H P H P H P H P H

[illegible]

— your sor - rows, — then it floods a - way — to - mor - rows.

Take me a - way. (echo repeats)

To - mor - row. (echo repeats)

sl. Full sl. sl. Harm. 1/2 trem. bar P.M. sl. P.M. P.M.

[illegible]

Fdbk. (8va)

Guitar solo
N.C. (A5)

trem. bar

sl.

trem. bar

Fdbk.
pitch: G

*Depress bar one whole step before striking note, then gradually release.

trem. bar

Harm. (8va)

Harm.

*Flick pickup switch in specified rhythm.

trem. bar

*Fdbk. Harm. (8va)

Fdbk. Harm.

*upper note: fdbk.
lower note: harm.

8va

trem. bar

Full

Full

PH P P P

8va

(hold bend)
* trem. bar

loco

sl.

PH PH PH PH

sl.

PH PH PH PH

*Gradually depress and release.

* Flick pickup switch in specified rhythm.

Fdbk. *sl.* A5

Fdbk.

15 *sl.*

Interlude

Am7

Take me a - way. —

sl. Full 1/2 P.M. P.M. P.M. P.M.

17 *sl.* Full 1/2

To - mor - row. To - mor - row.

Full 1/4 P P P P P.M. P.M. P.M. P.M.

Full T P P 1/4 T (T) P.M. P.M.

3 12 2 0 2 0 3 0 2 5 5 7 5 7 0 2 2 5 5 7 5 7

P P *sl.* P

sl. *sl.* *sl.* Full *sl.*

P.M. P.M. P.M. P.M.

sl. *sl.* *sl.* Full *sl.*

3 0 0 2 0 2 0 2 5 0 2 5 0 2 2 0 0 2 5 0 2 2

The image shows a musical score for the song "The Wind" by Gustav Mahler. It features a vocal line and a guitar accompaniment. The vocal line is in G major, 4/4 time, with lyrics "The wind is in the trees, the wind is in the leaves, the wind is in the grass, the wind is in the reeds." The guitar accompaniment is in G major, 4/4 time, with lyrics "The wind is in the trees, the wind is in the leaves, the wind is in the grass, the wind is in the reeds." The score includes a "semi-rake" effect and a "P.M." (Percussion) section.

The musical score for 'The Bird Song' by Debussy is presented on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings. The top staff features a melodic line with slurs and accents, and the bottom staff features a bass line with slurs and accents. The score is divided into measures, with some measures containing multiple notes. The final measure of the top staff is marked 'loco' and the final measure of the bottom staff is marked 'trem. bar'.

[illegible]

*Flick pickup switch in specified rhythm.

[illegible][illegible]

(Am) (G)

PH P H PH P H PH P H PH P H PH P H PH P *sl.* PH P H PH P H

T P H P H T P H P H T P H P H T P H P H T P H P H T P H P *sl.* T P H P H T P H P H

17 9 12 9 12 17 9 12 9 12 17 10 13 10 13 17 10 13 10 13 17 10 13 10 12 20 12 15 12 15 20 12 15 12 15

(Am) (F) (F+) (A) (C#m)

TPH P H TPH P H *sl.* TPH P H TPH P H TP P H TP P H TP P H TP P H

20 12 15 12 15 20 12 15 12 15 22 13 17 13 17 22 13 17 13 17 22 18 13 18 22 18 14 18 22 17 14 17 24 17 14 17

N.C. 1½ 2

Harm. (8va) 1½ 1½ 1½ 1½ 1½

trem. bar (slow dive) trem. bar

TP P H TP P H 2 1½

21 17 14 17 21 17 14 (17)

5

sl.

Faster

P.M. P P P P P P P P P P

7 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 10 8 10 8 10 8 10 8

P.M. P P P P P P P P P P

11 8 10 8 11 8 10 8 10 8 12 12 14 12 15 12 14 12 15 13 16 13 16 14 17 14 17 15 18 15

Full

P.M. P P P Full

10 16 18 16 19 16 19 17 20

trem. bar *trem bar

1 1 1

0 0 3

*Depress trem. bar one whole step before striking note, then release.

Tempo 1
Tag
Am7

First system of musical notation. Treble and bass staves. Includes slurs, sl. (slurless), and P.M. (Pizzicato) markings. Fingering numbers are present on the bass staff.

Second system of musical notation. Treble and bass staves. Includes lyrics: "Take me a - way." and "To - mor - row." Includes slurs, sl. (slurless), and P.M. (Pizzicato) markings. Fingering numbers are present on the bass staff.

Third system of musical notation. Treble and bass staves. Includes lyrics: "To - mor - row." Includes slurs, sl. (slurless), and P.M. (Pizzicato) markings. Fingering numbers are present on the bass staff.

Fourth system of musical notation. Treble and bass staves. Includes lyrics: "To - mor - row." Includes slurs, sl. (slurless), and P.M. (Pizzicato) markings. Fingering numbers are present on the bass staff.

Free time
Fdbk. (8va)

E5 D5 C5 G5

trem. bar 1/2 1/2 1/2 1/2

G5 A5

Fdbk. pitches: A F# B B A

IRON MAN

Words and Music by
Frank Iommi, John Osbourne,
William Ward, Terence Butler

Moderate Rock ♩ = 72

Intro

(Drums)

N.C.(Em)

The intro features a guitar melody in E minor (N.C. Em) with a 4/4 time signature. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with slurs. The bass line consists of a simple eighth-note pattern. The notation includes various slurs, accents, and a forte (f) dynamic marking.

1st Verse

N.C.(Em)

The first verse begins with the lyrics "Has he lost his mind?". The guitar melody is in E minor (N.C. Em) and features a series of eighth notes with slurs. The bass line is a simple eighth-note pattern. The notation includes various slurs, accents, and a forte (f) dynamic marking. There are also some specific guitar techniques marked, such as "A.H. (15ma) Full" and "P.M.".

The continuation of the first verse features the lyrics "Can he see or is he blind? Can he walk at all or if he moves will he fall?". The guitar melody is in E minor (N.C. Em) and features a series of eighth notes with slurs. The bass line is a simple eighth-note pattern. The notation includes various slurs, accents, and a forte (f) dynamic marking. There are also some specific guitar techniques marked, such as "A.H. Full" and "P.M.".

[illegible]

A.H.
 (15ma)
 Full $1\frac{1}{2}$
 P.M. P.M. sl. sl. rake sl. sl. P.M. P.M. sl. sl. H P
 A.H. Full $1\frac{1}{2}$ sl.
 12 11 12 11 12 11 7 7 9 9 (9) 4 7 7 9 12 11 12 11 12 11 7 7 9 7 8 7 5
 10 9 10 9 10 9 5 5 7 7 2 5 5 7 10 9 10 9 10 9 5 5 7 7 8 7 5
 sl. sl. sl. sl. sl. sl. H P

D5

B5

so he waits_ his re - venge... (Spoken) "Everybody stand up, c'mon."

1/2

P

1/2

7 6 7 (7) (7) 5 7 7 7 5 7 7 8 8 7 8 9 9 9 7 5 7 7 8 9 7 8 9

P

N.C.(Em)

sl. sl. sl. sl. sl. sl. sl. sl. sl.

4 7 7 8 12 11 12 11 12 11 7 7 7 7 12 11 12 11 12 11 7 7 17 (17)

2 6 5 7 10 9 10 9 10 9 5 5 (7 9) 2 5 5 7 10 9 10 9 10 9 5 5 (6) 5

sl. sl. sl. sl. sl. sl. sl. sl.

3rd Verse

N.C (Em)

Now the time is here for_ I - ron Man_ to spread fear. Ven - geance from the grave

sl. sl. sl. P.M. sl. sl. P.M.

4 7 7 9 12 11 12 11 12 11 7 7 7 7 4 7 7 9

2 6 5 7 10 9 10 9 10 9 5 5 5 7 2 6 5 7

sl. sl. sl. sl. sl. sl.

kills_ the_ peo-ple he once saved. No - bod - y wants him.. They just turn_ their

3

Fdbk. (8va)

sl. sl. sl.

12 11 12 11 12 11 7 7 9 5 7 19 5 7 2 5 2

sl. sl. sl.

Fdbk.
pitch: F#

*Plick pickup switch in specified rhythm.

B5 E5

heads... No - bod - y helps him...

Fdbk. (8va)

(P.M.) sl.

7 7 7 5 7 7 8 9 7 8 9 9 9 7 5 7 7 8 9 7 8 9

sl.

Fdbk. pitch: E

D5 B5

Now he has his re - venge... C'-mon!

P.M.

7 7 7 5 7 7 8 9 7 8 9 9 9 7 5 7 7 8 9 7 8 9

Double time (♩ = ♩)

N.C. B5 C#5 N.C.

sl.

6 4 6 5 4 2 4 4 6 6 6 4 4 6 5 4

sl.

B5 C#5 B5

Fdbk. (8va)

sl.

2 4 4 6 6 4 4 4 2 4 4 4 2

sl.

Fdbk. pitch: A

Words and Music by
Frank Iommi, William Ward,
John Osbourne and Terence Butler

The image shows a musical score for guitar and bass. The guitar part is in C#5, 12/8 time, featuring a melody with 'pick' and 'slides' markings. The bass part shows a simple bass line with fret numbers 6 and 4.

The musical score for "The Sound of Silence" is presented in two systems. The first system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with notes E5 and C#5, and a bass line with notes Fdbk. and A5. The second system includes a bass clef staff with a key signature of one sharp (F#) and a common time signature. It features a melodic line with notes A.H. (15ma) and a bass line with notes Fdbk. and A5. The score is marked with various performance instructions such as "sl." (slide), "rake", and "A.H. (15ma)".

1st, 2nd, 3rd Verses

(A G#) C#5 E5

1. Rev - o - lu - tion_ in_ their_ minds, _ the
2. Chil - dren_ of_ to - mor - row_ live_ in_ the
3. So you_ chil - dren_ of_ the_ world_ lis -

Rhy. Fig. 1-----

P.M.-----

6 6 4 4 4 4 4 5 4

12 12

Repeat Rhy. Fig. 1 (6½ times)

C#5 E5 C#5

chil - dren_ start_ to_ march_ a - gainst the_ world_ in which they
 tears that_ fall_ to_ day_ Will the_ sun - rise of to -
 ten to_ what_ I_ say_ If you_ want_ a bet - ter

Play Fill 2 2nd time;
Fill 5 3rd time

E5 C#5 E5

have to_ live_ in. Oh, the hate that's_ in_ their_ hearts. They're
 mor - row_ bring_ in_ the peace in_ an - y_ way?
 place to_ live_ in, spread the_ words_ to_ day.

Play Fill 3 2nd time

C#5 E5 C#5 E5

tired of_ be - in'_ pushed_ a - round_ and_ told_ just_ what_ to_ do. They'll
 Must they_ live_ with_ God's_ con - cer - to_ of_ a - tom - ic_ fear?
 Show the_ world_ that_ love_ is_ still_ a - live, you_ must_ be_ brave,

Play Fill 1 1st time;
Fill 4 2nd time;
Fill 6 3rd time

C#5 E5 C#5

fight the_ world_ un - til_ they've_ won_ and_ love comes_ flow - ing_ through. Yeah!
 Can they_ win_ the_ fight_ for_ peace_ or_ will they_ dis - ap - pear? Yeah!
 or you_ chil - dren_ of_ to - day_ are_ chil - dren_ of_ the_ grave. Yeah!

To Coda

Fill 1

Fill 2

Fill 3

Fill 4

Fill 5

Fill 6

1. C#5 E5 A5

P.M.-----4 P P P P

6 4 (6) 9 (9) 2 2 0 4 2 1 4 2 1 4 2 0 4 2 0

sl. P P P P

B5 Fdbk. (8va) C#5 (A G#)

trem. bar

Fdbk. pitches: A F#

4 4 (4) 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 5 4

2. C#5 (A G#) C#5 E5

sl. sl.

9 6 (6) 9 (9) 7 (7)

sl. sl.

A5 8va- loco B5

sl. sl. quick rake sl. P P

sl. sl. 21 (21) 19 21 (21) 4 6 4 6 4 (4) 2

sl. 19 sl.

N.C. 2

P.M.-----4 P.M.-----4

0 2 3 4 4 2 4 0 2 3 4 4 3 2

Half time feel

Tempo I

C#5 (A G#) C#5 (A G#)

5 5 6 6 7 7 8 8 9 9 10 10 11 11 12 12 13 13 14 14 15 15 16 16 17 17 18 18 19 19 20 20 21 21 22 22 23 23 24 24 25 25 26 26 27 27 28 28 29 29 30 30 31 31 32 32 33 33 34 34 35 35 36 36 37 37 38 38 39 39 40 40 41 41 42 42 43 43 44 44 45 45 46 46 47 47 48 48 49 49 50 50 51 51 52 52 53 53 54 54 55 55 56 56 57 57 58 58 59 59 60 60 61 61 62 62 63 63 64 64 65 65 66 66 67 67 68 68 69 69 70 70 71 71 72 72 73 73 74 74 75 75 76 76 77 77 78 78 79 79 80 80 81 81 82 82 83 83 84 84 85 85 86 86 87 87 88 88 89 89 90 90 91 91 92 92 93 93 94 94 95 95 96 96 97 97 98 98 99 99 100

Coda

C#5 E5 A5 B5 1/2 Full 2 2

6 6 7 7 8 8 9 9 10 10 11 11 12 12 13 13 14 14 15 15 16 16 17 17 18 18 19 19 20 20 21 21 22 22 23 23 24 24 25 25 26 26 27 27 28 28 29 29 30 30 31 31 32 32 33 33 34 34 35 35 36 36 37 37 38 38 39 39 40 40 41 41 42 42 43 43 44 44 45 45 46 46 47 47 48 48 49 49 50 50 51 51 52 52 53 53 54 54 55 55 56 56 57 57 58 58 59 59 60 60 61 61 62 62 63 63 64 64 65 65 66 66 67 67 68 68 69 69 70 70 71 71 72 72 73 73 74 74 75 75 76 76 77 77 78 78 79 79 80 80 81 81 82 82 83 83 84 84 85 85 86 86 87 87 88 88 89 89 90 90 91 91 92 92 93 93 94 94 95 95 96 96 97 97 98 98 99 99 100

Guitar solo

C#5 C#5 1/4 E5 A5 P H P H

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

C#5 H P E5

4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

102

PARANOID

Words and Music by
Anthony Iommi, John Osbourne,
William Ward, Terence Butler

Fast Rock ♩ = 172

Play 3 times

1st Verse

Fin - ished with my wom - an 'cause she could - n't help me

with my mind. Peo - ple think I'm in - sane be - cause I

D5 G5 D5 E5 C5 D5
 — am frown - ing all the — time.

1/2 bend neck 1/2 P

E5 A.H. 1 1/2 (15ma) Fdbk. (15ma) C5 D5
 rake sl. sl. P

A.H. 1 1/2 (0) Fdbk. pitch: C sl. P

2nd Verse
 E5 All day long — I think —

long slide

D5 G5 D5 E5
 — up things — but noth - ing seems — to sat - is - fy.

H H H H

D5

Think I'll lose___ my mind___ if I ___ don't find___ some - thing___ to

G5 D5 E5

pac-i - fy. Can you help___ me?

Fdbk.

Fdbk.
pitch: F#

sl. *sl.*

D5 E5

Thought___ you___ were___ my friend.____

D5

Oh___ yeah.____

E5

Full

D5 G5 D5 E5

H P H

3rd Verse

E5 D5

I need some - one to show me the things in life that

G5 D5 E5

I can't find. I can't see the things that make true

sl.

Guitar solo

D5 G5 D5 E5 E5

hap - pi - ness; — I must be — blind.

Full Full Full Full

sl. sl.

Full Full Full Full

Full Full Full Full

D5 Full P P P P

G5 D5 1 1/2 E5

Full Full Full Full Full P P P P

1 1/2 sl. 12 14

8va----- D5

Full P P sl. sl. H P H P P

P P sl. H P P

16 12 16 16 15 14 12 14 15 14 12 14 15 14 17 14 15 15 14 12 14 15 14 17 14 15 15 18 22 18 19 18 20 18 20 18 19 18 18 20 18 20 18 20 18 21

P

loco G5 D5 E5 1/2 Full 3/4 1/2 3/4 Full 1/2 Full 1/2

sl. P P P P P H P H P

1/2 Full 3/4 1/2 3/4 Full 1/2 Full 1/2

T P T P T P P H P H P sl.

18 21 18 20 (20) 2 (2) 4 (2) 10 2 (2) 9 2 (2) 0 2 0 2 0

P sl.

D5 Full 1/2 G5 D5 E5 Full

P P sl. P P P H P P P H P P H P

Full T P P sl. 1/2 Full

14 17 14 (14) 12 15 (16) 0 12 12 15 12 15 12 14 12 15 12 15 12 13 12 12 13 11 12

D5
 P H P H H sl.
 3 3 3 3
 H H H H
 G5 D5 Full E5 sl.
 H sl. sl.
 H H H H
 11 14 14 11 12 11 14 (16)
 4 5 7 4 5 7 6 7 9 7 8 10 10
 P H P H H H H H
 12 sl.

E5 D5 G5 D5 E5
 H H
 sl.
 H H
 sl.

D5 G5 D5 E5
 4th Verse
 E5
 Make a joke and I—
 H
 sl.
 H
 sl.

D5 G5 D5 E5
 — will sigh and you will laugh and I will cry.
 A.H.
 (8va)
 A.H.
 A.H.
 pitch: G#

D5

Hap - pi - ness I can - not feel and love to me is

G5 D5 E5 C5 D5 E5
 so un - real.
 sl. 1/4
 bend neck 1/4
 Harm. (8va)
 Harm.
 7 5 7 9 7 15 0 2 0 5 7 5 2 0 5

The second system of music continues the piece. The treble clef staff features a melodic line with notes and rests, including slurs and a 'sl.' (slide) marking. The bass clef staff shows a bass line with notes, rests, and a 'sl.' marking. The key signature remains one sharp (F#). The system concludes with a final note and a 'sl.' marking.

[illegible]

D5 G5 D5 E5

— you now — of my — state, I tell you — to en -

H P H

H P H

D5 G5 D5 E5

joy life. — I wish I could — but — it's too — late.

sl.

D5 G5 D5 E5

H

sl.

D5 G5 D5 E5

sl.

H H

sl.

GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley,
and Randy Rhoads

Slow Rock Ballad ♩ = 74

Intro

D

D/C#

Bm

A

1st Verse

Dmaj7

Yes - ter - day_ has been and gone... To -

Clean tone w/chorus *mp*

H H P P H P *

3 3

T 3 2 3 2 3 2 3 0 3 0 2 3 2 2 3 0

A 7 6 5 4 4

B 5 7 6 4 4

*Let notes ring to form chords whenever possible.

Bm9

F#m7

G6

A

mor - row will_ I find the sun,_ or will it rain?_

H H H H H H

9 12 3 3 2 2 2 0 2 3 5

7 10 9 3 2 2 0 2 3 5

7 9 9 3 2 2 0 2 3 5

3

Dmaj7

Bm9

F#m7

G6

Ev - 'ry - bod - y's hav - ing fun_ ex - cept me, I'm_ the lone - ly one... I live in shame...

P sl. H H

7 5 6 6 7 7 9 9 10 9 3 3 0 2 3 2

6 7 7 7 7 7 9 9 9 0 2 4

6 7 7 7 7 7 9 9 9 0 2 4

3

Chorus

A D A/C# Bm Bm/A G6

I said good-bye to ro - mance, yeah, good-bye to friends.

H H H P H P

mf

H H H P

3 2 4 2 3 5 3 5 3 2 3 2 3 3 3 4 3 3 8 8 7 7

Asus4 A D A/C# Bm Bm/A G6

I tell you, good-bye to all the past. I guess that we'll meet.

H H H P H P

H H H P

3 3 2 2 2 2 2 2 3 5 2 2 3 2 3 3 3 4 3 3 3 3 3 3

H H

Asus4 A D D/C# Bm A 2nd Verse Dmaj7

we'll meet in the end. I've been the king. I've been the clown. Now

H P P H P H sl. P

H P H sl. *mp* P

H P P H P H sl. *mp* P

3 3 2 2 2 2 2 2 2 5 3 2 2 0 3 3 0 2 3 2 2 3 5 7 7 5 10 9 11

Bm9 F#m7 G6 A

bro - ken wings can't hold me down, I'm free a - gain. The

sl. H H

sl. H H

9 10 12 12 10 9 11 9 3 3 0 3 0 2 4 3 2 3 5

Dmaj7 Bm9 F#m7 G6

jes - ter with_ the bro - ken crown,_ it won't be me_ this time a - round_ to love in vain._

P sl P sl H H

7 6 5 7 5 9 5 7 7 4 9 7 9 12 12 10 9 11 9 3 3 0 3 0 2 4 2

Chorus

A D A/C# Bm Bm/A G6

I said _____ good-bye_ to ro - mance, yeah, _____ good-bye to friends. _____

mf

Asus4 A D A/C# Bm Bm/A G6

I tell you, good-bye to all the past. I guess that we'll meet,

H P H P H P H P

P P

H P H P

H P

Asus4 A D D/C# Bm A7 Bridge Em7

— we'll meet in the end. — And I feel the time is right al-though I

The musical score consists of two systems. The first system shows a vocal melody line with lyrics "we'll meet in the end." and "And I feel the time is right al-though I". Above the staff are chord markings: Asus4, A, D, D/C#, Bm, A7, Bridge, and Em7. The second system continues the vocal melody and includes guitar-specific notation such as triplets, slurs, and fingerings (e.g., 3, 2, 2, 2). Below the staff are fretboard diagrams showing finger positions for various chords and melodic lines.

D *loco* Full P P Full *hold bend* Bm 1/2 P P P Bm/A G rake

Chorus A D A/C# Bm Bm/A

I said _____ good - bye _____ to ro - mance, yeah,

G6 Asus4 A D A/C# Bm Bm/A

good - bye to friends. I'll tell you, good - bye to all the past,

G6 Asus4 A D D/C# Bm G A G

I guess that we'll meet, we'll meet in the end.

D A/C# Bm Bm/A G6 Asus4 A
 good-bye__ to all__ the past... I guess that we'll meet, we'll meet in the end...

H P sl. H

H P sl.

H

Synthesizer solo
 D A/C# Bm Bm/A G6 Asus4 A

H P H P

H P H P

D A/C# Bm Bm/A G6 Asus4 A

H P H P H

H P H

Tag D D/C# Bm A D/F# Em P A/C# D

H H P P H P H P

H H P P

rit. mp

NO BONE MOVIES

Words and Music by
John Osbourne, Robert Daisley,
Randy Rhoads and Lee Kerslake

Rock Shuffle ♩ = 126
(Drum stick clicks)

Intro

A5 D5 G5 Full A5

P P P P

Full

P P P P

D5 G5 Full A5 Full----- D5 G5

P.M.

Full Full-----

P P

sl.

E A E D5 G5 D

sl. sl.

sl. sl.

H

1st Verse

A5 D A5

Sil - ver screen, such a dis - grace... I could - n't look her straight...

P.M. P.M.----- P.M. P.M. P.M.

7 8 7 8 5
7 7 7 7 2
7 7 7 7 2
(2)
(2) 2 2 2 4

G5 D/F# A5 D(13)

in the face. A blue ad - dic - tion, I live in dis - gust, —

1/4 P 1/4 P.M. P.M. sl.

A5 G5 E5 Chorus A5 D5 G5

deg - ra - da - tion be - ing eat - en by lust. — No bone mov - ies.

1/2 1/4 P.M. P.M. P.M. 1/2 P P P P 1/4

A5 D5 G5 A5

No bone mov - ies.

A.H. (8va) Full Full Full Full Full

P P P P P P

D5 G5 E A E D5 G5 D

No bone mov - ies.

steady gliss. pick slides

2nd Verse

A5 D

In - spi - ra - tion that's blue and un - cut, —

H H P.M. H P.M.-----1 P.M.

H H

5 6 5 6 7 7 5 6 7 8 7 8 7 8 2 2

0 0 7 7 5 6 7 8 9 7 7 9 7 7 0 0

H

A5 G5 D/F# A5

can't kick the hab - it, ob - ses - sion of smut. — Voy - eur strain - ing, in

P.M.-----1 P 1/4 P.M. P.M.-----1 sl.

2 2 2 2 5 0 3 2 3 0 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

P

D(13) A5 G5 E5

love with his hand. — A poi - son pas - sion, a pul - sat - ing gland. —

Full Full

5 7 5 7 2 2 (2) 2 2 2 2 2 2 3 2 0 0 0 3

4 4 4 4 2 2 0 4 2 4 0 0 0 0 0 0

Chorus

A5 D5 G5 A5

No bone mov - ies.

1/4 Full Full

P P P P P P P P P P

2 2 6 4 2 4 2 3 0 3 3 3 2 (2) 2 5 4 2 4 2 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P P P P P P P P

No bone mov - ies. No bone mov - ies.

Full

P P P P

Full

Full

Full

P P P P

A5 D5 G5 E A5 E5

No bone mov - ies.

Full

Full

Full

Full

P P

sl.

sl.

sl.

D5 G5 D H

sl.

sl.

sl.

sl.

sl.

sl.

sl.

A5 D5 G5 A5 D5

No! No! No bone mov - ies. No! No! No

Full

Full

P.M.

Full

G5 A5 D5 G5

— bone mov - ies. Yeah, — yeah, — yeah, — no — mov - ies to - night.

Full

Full

A5 D5 G5 A5 D5

— No! — No mov - ies to - night. — No!

1/4 P.M. P.M.

G5 A5 D5 G5

No! No — bone mov

(Spoken) C'mon, let me see your hands. Let's go!

Outro A5

D G A5 D G A

H H P P

P.M.

H P

D5 G5 A D G A5
 H H P H P

D5 G5 A5 D G5 H A5
 P H H P.M. H P

D Harm. G A5 P H D5 G5 A5
 Harm. P.M. P P P

D5 G5 A5 D5 G5 E5 1/4 A5 1/4 E5
 P.M. P P P 1/4 1/4

D5 G5 D5 A5
 sl. 1/2 rit. H P P P

8va- sl. sl. Fdbk. A5 loco sl.
 P P P P P P

Fdbk. pitches: C# G

Studio out-take no. 1

Slowly, rubato (♩. = 48)

First system of musical notation. Treble clef, key of D major (F# and C#), 3/4 time. Chords: G, D6, Harm. (8va), Bm, G/B. Fingering: mp, 7, 7, 8, 7, 5, 4, 0, 7, 7, 7, 10, 7, 8, 10.

*Let notes ring to form chords whenever possible.

Second system of musical notation. Treble clef. Chords: A/C#, G, D/F#, A7/E, D, A/C#, Bm, G6. Fingering: sl., 9, 11, 9, 10, 12, 12, 7, 7, 7, 8, 7, 10, 6, 6, 7, 5, 3, 0, 0.

Third system of musical notation. Treble clef. Chords: A, D/F#, B7/D#, B7, Em. Fingering: sl., P, 5, 3, 2, 3, 3, 3, 2, 0, 3, 2, 3, 2, 0, 2, 2, 0, 2, 0, 0, 0, 2, 3, 0, 0.

Fourth system of musical notation. Treble clef. Chords: E7/G#, A7, Harm., N.C., D. Fingering: P, 3, 2, 2, 0, 3, 0, 2, 0, 3, 12, 12, 0, 2, 4, 2, 0, 4, 2, 0, 4, 2, 0, 2, 3, 5, 7, 5.

Fifth system of musical notation. Treble clef. Chords: G/B, D, A7, D. Fingering: 3, 0, 3, 0, 2, 3, 5, 7, 7, 9, 7, 2, 0, 3, 0, 5, 3, 3, 2, 2, 0.

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Studio out-take no. 2

Slowly, rubato (♩. = 48)

Slowly, Bluesy (3/4)

7 7 6 5 4 3 2 1 10

mpo

G 3 H D6

Harm. (8va)

Bm G/B A/C# G 3 H

sl. sl. sl. H

7 7 7 10 8 10 9 10 12 11 12 7 7 8 7 10

sl.

*Let notes ring to form chords whenever possible.

D/F# A7/E D A/C# Bm G6 A D/F#

10 8 8 7 5 3 0 5 5 3 2 3 3 0 2 3 2 3 2 0

9 7 5 4 2 0 0 2 0 2 0 2

H P P H P P

[illegible]

A/C# P P P Bm Bm/A sl. A7 D/F# A7/E A7/C# D Harm. (8va)
 P sl. P sl. rit. P P Harm.
 2 0 3 0 5 3 3 0 2 0 3 5 2 0 3 3 2 0 3 2 2 0 7 7 7 4

OZZY OSBOURNE R ANDY BOARDS

TRIBUTE

I DON'T KNOW
CRAZY TRAIN
BELIEVER
MR. CROWLEY
FLYING HIGH AGAIN
REVELATION
(MOTHER EARTH)
STEAL AWAY
(THE NIGHT)
SUICIDE SOLUTION
IRON MAN
CHILDREN OF THE GRAVE
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